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for high-school use under the direct supervision of Professor Hale. If this be true, we look forward to their appearance, and trust that the next to be published will be that much-desired book—a common-sense, simple, logical, reasonable book which will help us to teach our students how to write Latin composition.

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*Masterpieces of Modern Oratory.* Edited by EDWIN DUBOIS SHURTER.  
Boston: Ginn & Co. Pp. vii+369.

One of the most unique and successful bits of work in English which we have seen in some years was done in a large city high school where the pupils were given regular assignments to present some argument in such a way as to persuade their fellow-pupils to cast their votes for the speaker's point of view. The one noticeable quality in the recitation was the absence of the parrot-like imitation of what they had read. Another quality hardly less commendable was the enthusiastic interest manifested in the work. The pupils were convinced, apparently, that fine language and fine talking do not always make for effective persuasion. In brief, they were learning the fine lesson that there is a language for the ear as well as for the eye, that a large proportion of their language in after-school life would be used to persuade their fellow-men to buy stocks, bonds, dry goods, and groceries, to urge their fellow-citizens to follow some plan of action, or to present some proposition to a board or an assembly. Who will gainsay the value of such instruction when it leads to such definite ends?

For our part, and we say it with due deliberation, we think that many of our pupils are dull in their English work because they are more eye-trained (strained?) in English than they are ear-trained. English work, to many pupils, is a matter of white paper, black ink, wide margins, proper headings, topic sentences, and a bewildering system of cabalistic signs used by the teacher in correcting themes. Certainly the boy or girl who has been accustomed to hearing good English, and who has, consequently, an ear attuned to orderly and rhythmical speech, is far in advance in the use of his mother tongue.

All this preamble bears on one point—do we give enough attention to the study of oral language, or, to limit our discussion to the topic suggested by the book to be considered, do we give a proper proportion of our time to the study of oratorical masterpieces? We do not purpose to try to answer this question, our space is too limited; but we would say that oratorical models, critically studied for the invention, organization, and expression of the thought, are an excellent disciplinary training for oral work in English. Moreover, such models have enough indirect bearing on our present-day life to interest pupils beyond the customary interest aroused by using some of the books set for reading and study.

Let us take a common occurrence in secondary schools for illustration. A boy is "put on" a literary programme for a speech, or, in a moment of ill-considered enthusiasm, he decides to enter an oratorical contest. In either instance it becomes apparent at once to him that he must pump up his persuasive powers. How is he to do it? That is, how is he to do it in an orderly way that he

may avoid the spirit of jingoism and rampant word-slinging? Probably the best and most direct method is to let him read as many oratorical masterpieces as he has time to read. Such a case recently came under our observation. A boy wishing to enter an oratorical contest was given the book entitled *Masterpieces of Modern Oratory*, edited by Edwin DuBois Shurter, and was told to read aloud many of the selections in the book. He did so, and without any undue recasting of the original draft of his oration, he presented a good, persuasive argument—sufficiently good to win the first place in the contest. Such an example, we readily grant, is not proof, but we wish to insist on the principle involved—that the pupil gained his ground by reading orations. And why should he not be better fortified and qualified to write an oration, to make a systematic, clear-cut, and sincere plea, when his ear has been tuned to a proper pitch by reading Phillips' *The Scholar in a Republic*, Curtis' *The Public Duty of Educated Men*, Grady's *The Race Problem in the South*, Reed's *The Immortality of Good Deeds*, Schurtz's *International Arbitration*, Van Dyke's *Salt*, besides selections from Burke, Webster, Lincoln, Watterson, Daniel, Spalding, Porter, Beveridge, and Cockran? Hence we are inclined to place a high value on a book which contains such well-chosen selections. Professor Shurter has done his task well, and his book is to be commended to those who agree with the principles set forth in this review concerning oral work in English and in the study of oratorical masterpieces.

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*English Grammar.* By GEORGE R. CARPENTER. New York: The Macmillan Co., 1906. Pp. 213. \$0.75.

The one feature of Professor Carpenter's *Grammar* which recommends the book most strongly to teachers of this subject is the practical character of the work. The author combines the two kindred studies—grammar and rhetoric—so closely that the learner finds his mind occupied with the principles of both from the outset. The first chapter of this book belongs rather to rhetoric, and it is well to have the matter so presented.

In some respects our English grammars follow more closely than there is any need the method of the Latin. As an example of this, it may be said that this book devotes more than four pages to gender, while half a page would have been space enough for all that need be said upon the matter. It is only the pronouns that require any special care, and no English-speaking child ever has any difficulty in using these.

A teacher of our language may well desire to see it taught somewhat historically, for otherwise our early literature will rapidly become neglected. There are many ways in which the growth of our language may be shown, and the pupil's view of the subject may be broadened. Let the formation of plurals serve as an instance. This grammar agrees probably with all the others in saying: "Nouns ending in *y* preceded by a consonant change *y* to *i* before adding *es*." Would it not be better to say that the plural continues to present the original form when *s* was added to the singular—that *ladies*, for instance, was formed at a time when *ladie* was the correct spelling of the singular. This way